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CREATED BY CHRIS CARTER

"TRUCK OF THE LIGHT"

STEFAN PETRUCHA

CHARLES ADLARD

SUPPLEMENT TO HERO ILLUSTRATED

THE X FILES



CREATED BY CHRIS CARTER

THE TRUTH IS OUT THERE

"TRICK OF THE LIGHT"

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MARCH 5, 1995
TULSA, OKLAHOMA
2 A.M.



AAAAHHH!

A comic book panel showing a man (Mulder) and a woman (Scully) in a room. Mulder is standing and looking at a bulletin board covered with various photographs and newspaper clippings. He is holding a small photograph of a man. Scully is sitting at a desk, looking at a folder labeled 'X'. She is holding a small photograph of a man. The room has a bulletin board with several photographs and newspaper clippings pinned to it. The photographs include a man's face, a woman's face, and a man's face. The newspaper clippings include text about a missing person and a man's face. Mulder is wearing a dark suit and Scully is wearing a pink jacket. The scene is lit with dramatic lighting, with Mulder's face in shadow and Scully's face in light.

WHY IS IT
NO ONE EVER
VANISHES INTO
THICK AIR?

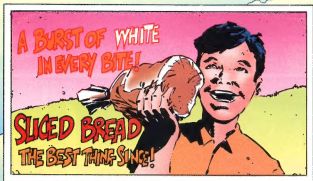
IT COULD JUST
BE COINCIDENCE,
MULDER.

IS THE WHITE
LIGHT AND LACK
OF FINGERPRINTS
A COINCIDENCE,
TOO, SCULLY?

WHY NOT?
LAST I HEARD,
MOST HUMAN
KIDNAPPERS HAD THE
SAME ACCESS TO
BRIGHT LIGHTS
AND GLOVES
AS ET'S.

TRICK
OF THE
LIGHT

MARCH 6, 1995
FBI HEADQUARTERS
WASHINGTON, D.C.





BILLBOARDS,
PRINT ADS,
COMIC BOOKS--
YOU NAME IT.
I'M TRYING TO GET
SOME OF MY CLIENTS
INTO CD ROM.



SO--IS THE
FBI PLANNING
SOME SORT OF
CAMPAIGN?



NOT
EXACTLY.

WE WERE TOLD
THAT ONE OF YOUR
CLIENTS DID THE
ARTWORK FOR THE
SLICED BREAD
BILLBOARDS.

WE'D LIKE
VERY MUCH TO
TALK
TO HIM.

SURE,
HERBERT
THURBER.



HE WAS WEIRD
WHEN I SIGNED HIM
FIVE YEARS AGO, AND
HE'S ONLY GOTTEN
WEIRDER SINCE.

WHAT'S
HE
DONE?



WE DON'T KNOW IF
HE'S DONE ANYTHING.
WE JUST WANT TO
TALK TO HIM.

DO YOU
HAVE A
COPY OF HIS
PORTFOLIO
I COULD
BORROW?



I KNOW THAT IN SOME CRIMINALS, A BURIED DESIRE TO BE CAUGHT MAKES THEM LEAVE CLUES, BUT THIS IS RIDICULOUS.

DON'T BE SO SURE HE'S THE CRIMINAL, SCULLY.

THE DATES ON THE PIECES ALWAYS PRECEDE THE ABDUCTIONS-- SOMETIMES BY MONTHS, AND THE LOCATIONS ARE THOUSANDS OF MILES APART.

THURBER COULD BE PSYCHIC.

WHAT OTHER POSSIBLE EXPLANATION IS THERE?

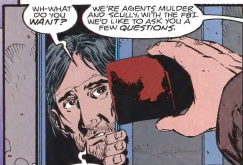
PHOTOGRAPHS ON BOARD:

- Top left: A man with dark hair and a mustache.
- Top right: A man with glasses.
- Middle left: A man in an orange shirt holding a glass.
- Middle right: A close-up of a man's face.
- Bottom left: A man's face.
- Bottom right: A man holding a small object.

PSYCHIC?

PUTTING ASIDE WHETHER OR NOT I BELIEVE IN THE SUPERNAL POWERS OF THE MIND, MULDER, THERE ISN'T A SHRED OF EVIDENCE TO SUPPORT THAT CONCLUSION.

JUST TRYING TO KEEP THE POSSIBILITIES OPEN, SCULLY.



WH-WHAT
DO YOU
WANT?

WE'RE AGENTS MULDER
AND SCULLY, WITH THE FBI.
WE'D LIKE TO ASK YOU A
FEW QUESTIONS.

YOU WON'T
S-STAY LONG,
WILL YOU?
I'M B-BUSY.



WE'RE
MOSTLY
CURIOUS
ABOUT WHO
YOU USE
FOR YOUR
MODELS,
MISTER
THURBER.

CAN'T SAY
I CARE
MUCH FOR
HIS TASTE
IN ARCHI-
TECTURE.

GEE,
DOCTOR
FRANKENSTEIN,
OUR CAR
BROKE DOWN
AND THERE'S
A STORM
BREWING.

CAN WE
USE YOUR
PHONE?

M-MODELS?
I DON'T USE
MODELS.
THE F-FACES
JUST CAME
TO ME.

HOME OF HERBERT THURBER
CHIPPEWA FALLS, WISCONSIN
MARCH 9, 5 P.M.



THEY JUST
COME TO
YOU? HOW?

AH!

WH-WHAT DO
YOU MEAN HOW?
S-SAME AS ANY-
THING ELSE, I SEE
PICTURES. SOME-
TIMES WHEN I
S-SLEEP.

S-SOME-
TIMES WHEN I'M
AWAKE.

IT'S NOT D-DARK
WHEN I CLOSE MY
EYES, YOU KNOW? I
MEAN, THERE'S A
BLACKNESS, BUT
I'M NOT AL-
ONE.

IT'S A
LIVING, I
GUESS.

HEH-HEH.

YOU SEEM
TENSE. WHY
DON'T WE
SIT IN
HERE A
MINUTE,
MISTER
THURBER?



SKRTCH
SKRTCH

WHAT'S
THAT
SOUND?

S-SETTLING.



YOU WERE
TALKING
ABOUT THE
DARKNESS.

F-FUNNY, BUT WHAT
YOU D-DON'T SEE...IT,
IT CAN'T HURT YOU.
WHAT YOU DO SEE CAN
SEE YOU, BUT ONCE
YOU DO, THERE'S AL-
WAYS THE CHANCE IT
WILL SEE YOU, TOO.

THEN
TH- THEY CAN
COME FOR
YOU, I KNOW.
I'M IN D-
ANGER ALL
THE TIME.

WHAT
KIND OF
DANGER?

"W-WELL, THEY
LIKE TO
COLLECT US,
YOU KNOW.



"DON'T KNOW
W-WHY, REALLY.



"I THINK IT MIGHT
JUST BE THE
SOUNDS WE
MAKE WHEN
THEY P-POKE
US.



"I THINK THEY
MIGHT JUST
L-LIKE TO HEAR
US SCREAM."



IF THERE'S ANY-
THING BURIED
THERE, WE'LL
FIND IT.

THURBER
CLAIMS HE
WAS PROTECT-
ING JACK
FROM
"THEM."

I'LL HAVE TO
ADMIT-- LOOK'S
LIKE YOU WERE
RIGHT,
SCULLY.



MARCH 10, 1995
ST. PAUL CORRECTIONAL FACILITY
2 A.M.

N-NO!
LEAVE ME
ALONE!
LET ME
O-OPEN
MY
EYES!

LET ME
OPEN MY
EYES!

OUR SEARCH
TURNED UP
NOTHING BUT
DIRT. WE HAVE
TO FIND OUT
WHERE HE HID
THE BODIES.

HE WAS
CRYING
AGAIN-- LAST
NIGHT-- THE
ALIENS ARE
COMING, THE
ALIENS ARE
COMING.

SAME OLD,
SAME OLD.

MULDER!
HE'S
GONE!

MARCH 8, 1995
A REPUTABLE
COMIC PUBLISHER
MANHATTAN,
NEW YORK
1 P.M.

FOUND THAT
PACKAGE
YOU WERE
LOOKING FOR.

GREAT!
WHERE
WAS IT?

ON
YOUR
DESK.

VERY
FUNNY.

SO THIS IS
THURBER'S
STUFF FOR
THE NEW
MARS
ATTACKS
CARDS?

HAVEN'T
HEARD
FROM HIM.
WONDER
WHAT HE'S
UP TO.

HEH-
HEH.

LOOK AT THIS.
EITHER HE'S
GOTTEN OVER
HIS FEAR OF
PUBLICITY...

...OR HE'S
RUNNING
OUT OF
IDEAS.

HE USED
HIMSELF
AS THE
MODEL!

**MARS ATTACKS:
A PRISON
ABDUCTION**

THE END

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HH18



SCULLY & MULDER'S X-FILES ADVENTURES BY CHRIS ECKER

F or a comic-book writer whose resume isn't the world's lengthiest, Stefan Petrucha has come out of nowhere (relatively speaking) to hit one out of the park with the debut of Topps' X-Files comic. The FOX television show upon which the comic was based has proven to be a cult favorite, but the first issue of the comic blew all expectations out of the water by selling out instantly. **HERO ILLUSTRATED** is pleased to present to you this exclusive and original X-Files story, and equally excited to invite you to learn a little more about X-Man Petrucha and his plans for Scully and Mulder:

As the series writer, how are you approaching this series and what do you hope to bring to the X-Files concept that isn't presently there?

Well, there are advantages to the comic book that the television show doesn't have in terms of budget constraints. Of course, the obvious disadvantage is that we don't have Gillian Anderson and David Duchovny performing the parts. But, we can do all sorts of things; like go to Siberia very easily, we can go to the bottom of the ocean or the middle of the Arctic, and I want to exploit that as much as possible.

One of the things I'm concentrating on, with the able assistance of Charles Adlard [series artist], is creating that sort of horror pacing that makes the show very successful. In a sense, I want to bring new things to X-Files, but at the same time I want to emulate the show. I really love the stuff they're doing and hope to approach some of the qualities of their best episodes.

How is it working with an artist in England? Has it proved to be difficult?

Not at all! We sort of communicate wordlessly. He [Adlard] reads the scripts and does exactly what I



have in mind. I love the job he's doing!

He's admitted that at first he had some trouble with the likenesses, but he's worked on them and they've gotten a lot better. He's got that great, moody style and that unique capacity, particularly in this medium, to draw conversations.

Is there something inherent to British artists that gives them the ability to capture moodiness in their work? It seems that the British art style is really perfect for The X-Files.

I don't know why that is. I don't know if it's exclusively British. Maybe they've just been using the language longer!

In the series there's an unspoken kind of communication between Agents Mulder and Scully that works very well in live action. How will readers be made aware of that kind of relationship on the printed page?

You've hit on one of the toughest parts. It's kind of hard. A fan wrote me a letter saying Scully speaks volumes by raising her eyebrow. I think it's a question of mood and pauses in the dialogue. A lot of things I've heard from the fans so far is that they can hear the characters speaking while they read the dialogue, which I take as a high compliment.

One of the things that comics do is that, while you're not seeing pictures move, they make you imagine pictures moving. If you hit

the right pacing you can get something akin to that eyebrow lift.

In our previous overview of the series [HERO #20], you touched on some of the FBI conspiracy aspects in the story line. Aside from doing research in the extra-normal world, are you doing any research about the FBI, the CIA or any other government agencies?

I've got a couple of books out on the history of the FBI and their

"One of the things I'm concentrating on ... is creating that sort of horror pacing that makes the show very successful."





"I think Night Stalker is the best vampire movie ever made..."

procedures and such, and the CIA. I hope to use that in the comic.

So, we'll see something more than a popular-fiction version of these agencies.

Oh, yeah! It's a question of getting access to the right kinds of resource material. I'm working on that.

What about the government conspiracy angle on the show; have you been filled in on the show's point of view? Are you more in the know than the average viewer?

I'm somewhere in between viewers of the show and [series creator] Chris Carter. I don't know everything that's going to happen, but I have enough of an idea to avoid certain issues.

The issue of a government conspiracy ... there could be several

going on at the same time. There is certainly one going on in the comic—[it] comes to a head at about issue #12 or so—that could well have nothing to do with the one that Mulder and Scully are dealing with on the show.

One of the fun things about conspiracies is that you never know how many there are, and the people within them often don't know how many there are, or which ones they're a member of. That kind of amorphous quality is part of the dramatic paranoia that also makes them so easy to write!

What about the aspect of creating new characters in the comic? I'm assuming you'll come up with some stand-out characters along the way. Have you and the FOX people discussed any crossover possibilities?

There have been no conversations along those lines at this point. God knows I'd love to have one!

I'm using various characters from the show in the comic, including the Lone Gunman and both Mr. X and Deep Throat [actor Jerry Hardin] although he's dead!

I have to be careful about that. I got someone mad at me because [speaking about a recent TV episode] I said, "You don't really think that's Samantha, do you?"

They assumed because I'm writing the comic book I'd know whether it was Samantha or not. When in fact, at the time I was making the comic, I did not.

I have no idea if Deep Throat is really dead or alive; nonetheless, he will appear in the comic.

I've noticed that in other interviews you've mentioned *The Night Stalker* television series. Were you a big fan of that?

I think *The Night Stalker* is the best vampire movie ever made, and is probably one of the best television movies ever made. I actually watched it a couple of weeks ago because we're talking about doing a crossover. It may be done later than we had originally anticipated.

The TV series had the basic problem that this one guy kept running into all the most bizarre stuff in the world simply by accident. But that initial movie was fantastic!

Have you ever thought about the similarities between *The Night Stalker*, *The X-Files*, and movies like, say, the original *Cold War* version of *The Body Snatchers*, where there's a small faction who "know



the truth" but can't convince the public or civic leaders that there really is "something out there?"

Huh, I've never thought of putting *The Body Snatchers* in the same context, because by the time you had that, there were tons of movies where there's one person who knows what's going on ... like *The China Syndrome* ... and they're all of a type.

Body Snatchers, of course, is science fiction but, I think those kinds of movies are more political, like *The Manchurian Candidate*. You said it yourself, they came out of the '50s Cold War hysteria.

I think that while *X-Files* can certainly play with that sometimes, *X-Files* and *The Night Stalker* have a more primal, mystical quality in terms of their milieu.

Undoubtedly there will be plenty of alien encounters in the comic, if the ones in the show are any indication. Which way are you leaning as far as the way you'll portray them? Will they be Close Encounters of the Third Kind "angelic and friendly" or Mars Attacks! "angry thing from another planet" types?

I think that part of the strength of the series is that moment of the encounter with the sublime, the moment where you encounter the unknown. The series is more about that than establishing race relations with Venusians.

You're talking about the unknown being left unknown.

Yes, I want to do that for as long as possible. When you encounter something that's truly alien, your relationship with it might have nothing to do with morality. You might be a food source for it, which is not necessarily a moral relationship.

As far as aliens go, sometimes

they'll be nice, and sometimes they'll be not so nice, or just incomprehensible!

What I think works well is the incomprehensible being reacted to rather than being spelled out as such. How do you see it?

The tough part about answering questions like that is the temptation

to put it in some sort of language. The idea is to avoid that, it's the thing in itself.

Has FOX outlined where you may or may not travel as far as the series goes?

Not really, only very vaguely. They've given only vague outlines: I'm not allowed to reveal that the Pope is an alien, you know, the sort of standard things that common sense would dictate.

In looking at your body of work, it becomes apparent that you've

*stayed away from the mainstream superhero-style comics. Is that what appeals to you with *The X-Files*?*

I don't think that you can't tell interesting superhero stories, but I knew exactly what kind of interesting stories I could tell with *The X-Files*.

I don't think that genre is necessarily inferior *per se*. Things like *The Watchmen* are brilliant.

I've noticed you've received a lot of publicity on the series. How has fan reaction been?

We've gotten a couple hundred letters so far on the first issue. And I'm particularly pleased that the fans like what I'm doing. Ninety-nine percent of the letters say that we've captured the feel of the show.

The big thing is to convince the true fans that you're not just jumping on the bandwagon and exploiting their feelings. You want to make them feel that you're a participant.

Uh, huh. We've gotten a lot of letters that said, "I was terrified of what the *X-Files* comic would be like. I thought it would be terrible. But I liked it!" That's particularly gratifying. ▲



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HH08

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#1

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A SPECIAL
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THE X FILES

CREATED BY CHRIS CARTER

story

**STEFAN
PETRUCHA**

with covers by **MIRAN KIM**

art

**CHARLES
ADLARD**

This issue marks the first appearance of a menace so shocking, so powerful--yet so steeped in reality--that this may be the most frightening comic that you'll ever read!

#4

**Fox TV's Friday night hit
is now  hottest title!**



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WHERE NO DUCK HAS GONE BEFORE...

**IF QUIRK'S DEAD--
WHO'S THE NEW CAPTAIN OF
THE STARSHIP FRANCHISE?**

DUCKMAN

PRIVATE DICK/FAMILY MAN

**YOU'D THINK THE
WORLD HAD ENOUGH OF SILLY
STAR TREK PARODIES? WELL, WE
LOOKED AROUND US AND SEE IT ISN'T
SO--OH, NO. 'CAUSE HERE WE GO, AGAIN!**

King Chicken, Duckman's arch-enemy, hatches a scheme so fowl, it's even worse than these chicken puns! Beam us outta here, Scotty!

#6

**DON'T
MISS
DUCKMAN
ON THE**

**USA
NETWORK**

Brought to you by
STEFAN PETRUCHA (log entries)
CRAIG YOE (funny pictures)
DON ALAN ZAKRZEWSKI
(cover), and

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COMICS**



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